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ABSTRACT

The primary goal of this practicum study was to provide opportunities for Head Start teachers to become knowledgeable of community resources that would encourage their aesthetic awareness and enhance their creative growth. A total of 16 teachers and teacher aides visited a local Dali Museum, a fine arts museum, a planetarium, a historical museum, and a preschool setting for gifted children. In addition, they viewed the productions of a local ballet and a dramatization of a fairy tale by a professional acting group. Participants received visits by artists who specialized in visual arts, creative movement, music, African folklore, and dance. Head Start teachers and children participated in demonstrations by the artists. In a workshop session, teachers developed a storytelling unit, which was implemented in the classroom. Analysis of project evaluation data indicated that after the intervention participants were including more creative learning activities in their classrooms. They were also more aware of community resources available to them. Further, there were indications that the participants were being influenced by the intervention as they planned curriculum experiences for young children. A 33-item list of references is provided. Related materials are appended, including survey forms, interview guides, and tabulations of research results. (RH)

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UTILIZING COMMUNITY RESOURCES TO ENHANCE CREATIVENESS AND AESTHETIC AWARENESS IN HEAD START TEACHERS

VIRGINIA IRVING

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UTILIZING COMMUNITY RESOURCES TO ENHANCE CREATIVENESS AND AESTHETIC AWARENESS IN HEAD START TEACHERS

by

Virginia Irving

Cluster 22

A Practicum I Report Presented to the Ed.D. Program
in Early and Middle Childhood
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY

1987

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PRACTICUM APPROVAL SHEET

This practicum took place as described.

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This practicum report was submitted by Virginia Irving under the direction of the advisor listed below. It was submitted to the Ed. D. Program in Early and Middle Childhood and approved in partial fulfillment of the requirements for the degree of Doctor of Education at Nova University.

Approved:

11-25-87
Date of Final Approval of Report

Polly Peterson (signature)
Polly Peterson, Ph.D., Advisor

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TABLE OF CONTENTS

		Page
ACKNOWLEDGMENT		iii
TABLE OF CONTENTS		v
LIST OF TABLES		vii
ABSTRACT		viii
Chapter		
I	INTRODUCTION	1
	Description of Community	1
	Author's Work Setting and Role	2
II	STUDY OF THE PROBLEM	4
	Problem Description	4
	Problem Documentation	5
	Causative Analysis	10
	The Related Literature	13
III	ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS	25
	Statement of General Goals	25
	Behavioral Expectations	25
	Evaluation Instruments	26
IV	SOLUTION STRATEGY	29
	Discussion and Evaluation of Solutions	29
	Description of Selected Solutions	32
	Report of Action Taken	33
V	RESULTS, CONCLUSIONS, AND RECOMMENDATIONS	49
	Results	49
	Conclusions	55
	Recommendations	62
	Dissemination	63
REFERENCES		64

Appendices

A	QUESTIONNAIRE SURVEY.....	67
B	COMPLETE A TASK WORKSHEETS.....	72
C	CLASSROOM OBSERVATION FORM.....	75
D	INTERVIEW QUESTIONNAIRE FOR COMMUNITY CENTER VISIT.....	
	COVER LETTER FOR QUESTIONNAIRE.....	78
E	INTERVIEW GUIDE FOR COMMUNITY ARTIST.....	82
F	INTERVIEW GUIDE FOR CLASSROOM TEACHER.....	84
G	CHARACTERISTICS OF A CREATIVE PERSON-PRE SURVEY RESULTS.....	
	CHARACTERISTICS OF A CREATIVE PERSON-POST SURVEY RESULTS.....	86
H	TEACHER BEHAVIORS INDICATING OPENNESS IN CLASSROOM MANAGEMENT STYLE PRE AND POST VIDEOTAPING RESULTS...	89
I	STORYTELLING SUMMARY SHEET.....	91

LIST OF TABLES

Table		Page
1	Pre and Post Frequency Selection of Creative Experiences From Survey.....	50
2	Change in Frequency of Creative Experiences in Teacher's Curriculum Planning.....	51
3	Change Between Pre and Post Results in the Characteristics of A Creative Person-Survey.....	52
4	Net Change in Teacher's Openness in Management of Classroom-Pre and Post Videotaping Results.....	54
5	Characteristics of A Creative Person-Pre Survey Results.....	87
6	Characteristics of A Creative Person-Post Survey Results.....	88
7	Teacher Behaviors Indicating Openness in Classroom Management Style-Pre and Post Videotaping Results.....	90

ABSTRACT

Utilizing Community Resources to Enhance Creativeness and Aesthetic Awareness in Head Start Teachers. Irving, Virginia. 1987. Practicum Report, Nova University, Ed.D. Program in Early and Middle Childhood. Descriptors: Creativity/Originality/Innovative Programs/Artistic Resources/Creative Development/Aesthetic Awareness/Creative Teaching/Community Resour/ces/Preschool Education.

This practicum was designed to help teachers become aware of the creative potential of resources in their community. The primary goal was to provide opportunities for Head Start teachers to become knowledgeable of those community resources that would encourage their aesthetic awareness and enhance their creative growth. Visiting the Arts Community, inviting local artists into the classroom, designing and implementing a storytelling unit were some of the strategies chosen to address the problem. It was felt that if teachers were aware of the variety of resources in their community and had the opportunity to utilize them, they would integrate these resources to provide a variety of enriching curriculum experiences for young children.

Sixteen teachers and teacher aides visited the local Dali Museum, a fine arts museum, a planetarium and historical museum, and a preschool setting for gifted childrn. In addition, they viewed the productions of a local ballet and a dramatization of a fairy tale by a professional acting group. Visits were made to the classrooms by artists who specialized in visual arts, creative movement, music, African folklore and dance. Teachers and children participated in demonstrations by the artists. In a workshop session, teachers developed a storytelling unit, which was implemented in the classroom. The participants were administered a pre and post Complete A Task Worksheet and a written questionnaire designed by the writer. They were videotaped in 2 sessions, pre and post, to determine whether they managed their classrooms with authoritarian techniques or authoritatively.

Analysis of the data revealed that participants were including more creative learning activities in their classrooms. In addition, the participants were more aware of community resources available to them. There were indications, too, that the participants were being influenced by the activities of the practicum as they planned curriculum experiences for young children.

CHAPTER I

INTRODUCTION

Description of Community

This practicum experience was conducted in a Head Start preschool center for young children, ages 3-5, located in a city on the West Coast of Florida. This center was one of a group of nine Head Start centers located in this city.

Head Start is a federally funded preschool program that serves children ages 3-5, a comprehensive services program which gives attention not only to the mental educational, medical, and nutritional needs of the children, but focuses on helping the members of these children's families facilitate their social, educational, and nutritional needs, also.

The Head Start program in this city serves 900 children. Included in this population are at least 10% of the children with special needs. Primarily, the children served are from families who are low socio-economically and many are single parents, female, including families who receive public assistance.

Approximately 10% of the families served are Caucasian, 2% are mixed, 1% other races,and the other 87% are Negroid.

Ninety percent of the children served are bused to nine centers all located within a 45 mile radius, from north of the county to south. The teaching staff is predominantly Black. About 8% of the 98 staff members is Caucasian.

Author's Work Setting and Role

The author serves as Director of Education for the Head Start Program. Nine center managers, 2 curriculum supervisors, 1 resource specialist, and 1 secretary are supervised directly. Indirectly, there is responsibility for the supervision of the nine centers which house 38 teachers, 51 teacher aides and 9 center managers.

Duties are multiple. There is responsibility for ensuring the effective overall operation and management of the nine centers and making sure that teachers continue to expose children to a continuum of classroom practices that are stimulating and interactive. Curriculum activities are monitored to ascertain that they manifest physical, social, and intellectual involvement creatively and that this involvement allows for children to individualize and differentiate themselves in active ways.

Responsibility is assumed for designing and implementing a year long training program for staff and parents, and in-service training, pre and on-going. Monitoring of

personnel records for recency of educational requirements is among the responsibilities, in addition to the interviewing and hiring of new staff. Visitations to and observations of the 41 Head Start classrooms to provide technical assistance to staff in areas where deficiencies are noted are, also, duties.

CHAPTER II

STUDY OF THE PROBLEM

Problem Description

At least 85% of the Education Staff seemed not to be aware of how to stimulate and sustain creativity in children over a long period of time in a systematic way. Basically, they included in their curriculum planning minimal learning experiences to enhance and facilitate children's creative growth and aesthetic awareness.

Opportunities were few for children to interact with the classroom environment and community resources creatively in order to assimilate information better and to have a more positive view of self. Basically, curriculum experiences were designed with a traditional emphasis on developing convergent thinking rather than a balanced emphasis on the development of both convergent and divergent thought. When field trips were planned by teachers, they, too, were usually traditional in nature.

The enhancement of the creative potential of young children in this setting had its focus primarily on providing activities in arts and crafts with a customary holiday emphasis. "... we, as adults, impose our own conception of both the art product and the art process upon young

children.... Thus, the child comes increasingly to view the world according to adult expectations...." (Henderson, 1979, p. 20)

Community resources were under utilized in creative ways and the use of human resources from the community were limited, generally, to those traditional figures in the community such as the policeman, fireman, doctor, and nurse. Teachers needed to include in their curriculum planning those experiences that would stimulate creative growth and enhance aesthetic awareness of young children. They needed, too, to become aware of available community resources that would help them increase the creative experiences they offered children. And, finally, they needed the opportunity to be exposed to some creative experiences that would offer them other options that were not limited to their own cultural upbringing.

Problem Documentation

From January to May of the 1985-86 school year, two formal observations were made in each of the forty-one Head Start classrooms. The results of these observations were recorded on a classroom observation form and shared with each teacher at the end of the session. The observations focused on such behaviors as the teacher's ability to interact with children to facilitate creative thinking skills, to have available a variety of creative options for children, to

establish a classroom environment that allowed for freedom of movement, and the teacher's management style--authoritarian vs openness. Curriculum supervisors made similar observations in the classrooms which were documented with a written form. As documented, they saw, too, little evidence where teachers were encouraging creative growth and enhancing aesthetic awareness in children. There were indications, also, in the daily schedule of classroom activities that learning was occurring basically by authority. That is, children were being told what they should learn and were accepting whatever that was because an authority said that is what should be.

It was clearly evident in a check of teachers' weekly lesson plans that very little creative planning was occurring. Curriculum planning sessions with center teams, ranging from four staff members to thirteen, were monitored over a period of 2 months, from September to November, 1986-87 school year. In planning sessions with center managers and curriculum supervisors, it was disclosed that in the past the teaching staff had been exposed to a variety of creative curriculum experiences and challenges but that teachers would return to their classrooms and do nothing substantial to implement and/or maintain the new strategies.

Daily lesson plans indicated that teachers were not varying the choices offered to children, and that no concept-

ual/thematic unit planning was occurring. For example, when plans were checked for activities completed up to the visit, there were indications that unless a particular holiday was being observed, e.g., the small group/free play activities would be a list of 5 or 6 "creative" activities in a learning center that would be "shuffled around" in the plans from week to week. Similarly, the plans for large group activity would be, on the most part, a once a week science and/or nutrition lesson or the language lesson from the Peabody Language Development Kit or a storybook read aloud to the children.

A creative activity such as easel painting was restricted generally to the use of one color of paint offered by the teacher and with only 2 or 3 children who were chosen by the teacher getting the opportunity to paint each day. Circle time, in most instances, was a time when the teacher dictated the choices unless a child asked for a choice of song, fingerplay, etc., to be shared with the group. Only under rare circumstances, during this time were children being encouraged to express their thoughts and to acquire and use creative thinking skills.

It was evident in the behavior of approximately 95% of the teachers who planned curriculum activities and structured classroom environments for young children that strategies

to enhance their creative potential were minimal. No observable evidence of formally thought out unit planning was noted where a teacher selected a theme or concept and expanded that concept to include a variety of art, music, creative movement, literature, language, creative dramatics, storytelling, and science activities, and a useful array of community resources. Lesson planning sessions occurred between and among teams, but they were of the nature--"What do we do next week?" Plans appeared to be not systematically and consistently thought out, but haphazardly put together. It did not seem that creative planning was happening where decisions were made to provide learning opportunities for children to discover, explore, and to produce creatively.

Children were observed being allowed to experience some art, music, dance activities, but it was noted that, generally, teachers viewed these as things for young children to do routinely rather than seeing them as ways to develop their creative potential and to facilitate their aesthetic awareness. A weekly science lesson was planned because the Head Start curriculum guidelines stated that at least one such activity should be a part of children's learning encounters.

In April, teachers were asked to list the science lessons taught from August, 1985 to April, 1986. These were gathered and compiled and all evidence indicated that

90% of the lessons were taught in isolation apart from any other classroom experience. This information indicated that teachers were planning these lessons each week because they had been told to do so and not because they saw science concepts as being an integral part of the child's acquisition of knowledge and that this acquisition could be integrated with the fine arts and creative thinking to develop divergent as well as convergent thought, "... the components of which develop creative people." (Smith, 1966, p. 50)

When informally polled, the majority of the 98 member Education Staff indicated that they rarely took advantage of opportunities to expose themselves to and interact with creative resources in the community. Within their own families, this appeared to be the case, also. A monthly compilation of field trip requests from nine centers indicated that when field trips were planned, there was a heavy emphasis, basically, on utilizing those community resources that were ones children visited under normal circumstances with their parents--grocery store, fast food vendors, etc. A check of weekly lesson plans in the months of January-May, 1986, indicated that visitors to classrooms were limited usually to community helpers such as firemen, policemen.

In September, an informal classroom checklist was administered by the center managers. Its main purpose

was to inventory each classroom setting to determine if basic physical needs were being met and to identify those teachers who were providing an environment that was stimulating and interactive beyond the basic needs category. A summary of that data indicated that the majority of teachers were not providing an environment conducive to creativity.

To demonstrate the apparent lack of freedom that teachers alllowed children in the classroom, a videotape was made in October of two classroom settings where a visual demonstration of the two environments was recorded that showed (1) a teacher who interacted "freely" with her children and (2) a teacher who was not as free. An analysis of the tape showed inhibited movement in both the teachers and behaviors that documented that teacher creativity and freedom were minimal and appeared contrived, for the most part.

Causative Analysis

A review of personnel records indicated that over 50% of the teaching staff in centers did not have any formal preparation in early childhood education when they entered the Head Start program. Teacher aides were hired with a minimal education qualification--a high school diploma. Teachers were required to have only a minimum of 12 hours

of early childhood education courses. Generally, the courses that teachers had taken to meet the 12 hour qualification were curriculum courses in specific areas such as language, mathematics, cognitive experience, to name a few.

About one-third of the 98 staff members had some formal training in the human growth and development area. It was evident, based on the structure of classroom activities, that many of the teaching staff generated an unconscious feeling that young children should be provided with baby-sitting service, with a focus on such activities as singing, fingerplays, dancing, and playing with no real focus on the expansion of children's developmental potential, creatively and/or cognitively.

There was in the program, for the most part, a strong emphasis on the social development of children, but no formal approach to assuring the growth of creative cognitive structures or of the emotional well-being of children as the end result.

In order to enhance and facilitate aesthetic awareness and to promote creative growth, the models children interact with must be aesthetically aware and creative. Most of the teachers, rather than make learning an act of discovery and pursuit based on interest and relevance, were observed to be people who were busy manipulating children, imposing on

them their authority, and concerned mainly with treating children as an object of learning.

For the most part, children were not seeing adults who were warm, responsive, creative, and who recognized their uniqueness. Instead, they saw adults who frustrated their creative energy because it appeared that their aesthetic awareness had been diminished and their exposure to creative experiences had been almost nil. Seemingly, they had lived, in the main, lives of "quiet desperation" and who because of their role models were not allowed, perhaps, their freesome to be!

There was, it appeared, an excessive insistence that children fit into the predetermined cultural patterns of the world in which they are born. The Education Staff in this setting is predominantly Black and socio-economically low. It is well-documented that children from impoverished backgrounds are limited in their exposure to cultural events and activities, moreso from an economic standpoint than any other. They are limited, too, in their freedom from mental conflicts that are in their home environment as a result, a great deal, of their economic status. "If a child comes to school unencumbered by excess weight of conflict from the home, such a free exploration of his own powers will be much easier." (Weininger, 1979, p. 112)

The predominantly Black teaching staff's exposure

to creative opportunities has been limited. This limited exposure is being reinforced with the children served who are predominantly Black and come from homes where the choosing of fine arts activities as an option for enhancing children's developmental potential has been limited. These limits have been imposed not so much by their parents' choice, but moreso by their parents' socioeconomic circumstances and their own cultural upbringing. These children have been placed in a double bind as they interact with their environments on a day to day basis, a bind which serves to perpetuate and keep on a continuum a limited creative exposure for them, their parents, and their teachers.

The Related Literature

Creativity Defined

"This child of the dancing foot, the nimble mind, the hungering heart--he has, he is the creative spirit." (Wilt, 1959 , p. 1) How does such a spirit continue to be nourished in a culture that does not yet fully allow children their own creativity?

Betty Rowens describes creativity as a new way of doing something. (Classroom Notes, March 22, 1986, Nova University) Both Rollo May and Margaret Mead speak of it as a process. May labels it as the process of bringing

something new into birth, while Mead calls it a statement which a person makes, invents, thinks of something that is new to him. Creativity is the ability to see (or to be aware) and to respond, according to Erich Fromm, while Maslow speaks of it as the self-actualizing creativeness that is in many respects like the creativeness of all happy and secure children, spontaneous, effortless, innocent, easy, a kind of freedom from stereotypes and cliches. Carl Rogers sees the creative process as the emergence of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other. Sinnot things that life itself is the creative process by virtue of the organizing, pattern-forming, questing quality, its most distinctive character. (All quoted in Anderson, 1959) "Creativity is about the extension of personal knowledge or experience. Through action or thought the individual transforms what he or she has come to know and comes to new conclusions about reality...." (Pichard, 1986, p. 92)

So creativity may be viewed as a process, as a product, as a response to what is seen. It may be that quest for life itself or it may be life itself actualized fully for the individual. Gowan (1977) feels that "If we learn to deomesticate creativity--that is, to enhance rather than deny it in our own culture--we can increase the number of

creative persons in our midst by about fourfold." (p. 89)

The Importance of Creativity

"Creativity is the highest form of human mental functioning," (Stockard, 1985, p. 298) There are many reasons to be skeptical about magic pedagogical keys to creativity, but it is clear that all too often schools seem to stop the flow of children's original and creative expression. (Weininger, 1977, p. 109)

The development of creativity in children should be a major concern of educators today as they address such questions as:

1. How can schools train and nurture creativity in children?
2. What types of programs should educators plan and implement for children to develop their creative potential?
3. How important is creativity?
4. What role do parents play in facilitating creativity in their children?
5. What should educators know about both the right and left hemispheres of the brain and their roles in influencing learning styles?

Current research on creativity addresses the above questions and provides extensive knowledge to help educators deal with the issue of whether schools are killing creativity; an issue that is very real and potent in the educational process of developing the potential of human beings. A

large amount of research is available on creativity and much of the findings of these investigations support the thesis that all healthy-minded individuals have the potential for some form and degree of creativity. (Clark and Clark, 1980) Continuing along these lines, Gowan (1977) maintains that "the variability of creativity in individuals far exceeds the limits of variability characteristic of other traits and abilities." (p. 77) And Parnes (1971) admonishes us that the person who fails to use his potential may become psychologically or "mentally ill."

It is important to encourage teachers and parents to try to spot the creative child, but it should be remembered that before a child can be creative he will need the appropriate opportunity or environment. (Congdon, 1985)

Traditional Views of Creativity

Many people are concerned with creativity today, moreso than in past years when creativity was not considered with much significance by educators. School curriculums were designed, for the most part, with a traditional emphasis on cognitive rather than creative development. In reviewing the literature, much was found to support the fact that traditional schooling was designed to stifle curiosity, imagination, intuitive thought, free and creative expression, that there was a heavy emphasis on educating only that

side of the brain, the left, that was analytical and to overlook that side that was responsible for creative thought.

Olorukooba (1985) spoke about the fact that Nigerian tradition and certain pressures in their culture seem to produce many elementary schools that inhibit free expression on the part of teachers and children alike, that both groups tend to behave along lines that they believe are expected of them.

Not many opportunities are available to children where the power of their imagination is revealed to them. According to Lewis (1984), it is

> ... unfortunate that a good part of the child's childhood will pass without them knowing their imaginative and creative capacities-- not because they lack them, but because they have not been given the opportunity to experience the ways imagination and creativity can be expressed. (p. 52)

The trend toward preparing individuals for the challenge of the later adult years in general by the educational sector is in the direction primarily of "developing a relatively narrow band called cognitive skills." (Taylor and Sacks, 1981, p. 116) According to Weininger (1977), it

is clear that it is almost the case that schools seem to work against or impede the flow of children's original and creative expression. But if the negative effects of schooling can be so striking, shouldn't we attempt to avoid them?

"Children appear most open to creativity in their early years of development." (Ceil, et al, 1985, p. 207) As they move through the educational system, they appear more vulnerable to the limitations on behavior presented by peers and teachers. The fourth grade drop in creativity documented by Torrance (1970) may be partly explained by the fact that creative children are often viewed as bothersome. Until the age of four or five years, as maintained by Clark and Clark (1980), the dominant mode of thinking is the intuitive mode for most mentally healthy persons. "When children enter elementary school and advance through the grades on to high school and college, however, their training focuses more and more on the objective, analytical skills of logic, verbal expression and calculation." (p. 111) Schools tend to reinforce this type of thinking fairly consistently, and tend to allow intuitive, idealistic thinking to remain in the background. There is no doubt that this type of attitude toward the training of intuitive thought negates its capacity to blossom because of disuse and lack of emotional nourishment.

When parents and educators become concerned with creativity development and come to realize as many have that our schools appear determined to educate only that side of the brain responsible for analytical, mathematical, and verbal functions, and equally determined to neglect the relational side of the brain, the side responsible for creative thought, then will this concern become especially important. (McAllister, 1980) It will be manifested in educators and parents taking more of a responsibility for reversing the well established trend of left brain dominance and look more toward facilitating interaction between the two hemispheres of the child's brain. Fox (1981) concludes that "...teachers must be educated to recognize, to value, and to nurture creativity and divergent thinking to the same extent that they presently identify, appreciate, and encourage intelligence and convergent thinking in their students." (p. 232)

Classroom Influence on Creativity

Research with children has indicated that the learning environment has a great influence on creativity. (Pagano, 1979; Bosse, 1979; Whiteside, 1981; McCormick, et al, 1978) It is extremely important that creativity is nourished in an environment that is stimulating but responsive, where children are provided chances to learn, think, and discover without threats of immediate evaluation. This would be an environment of respect where children may ask questions,

where their ideas and solutions are respected and valued, where opportunities are provided and credit is given for self initiated learning. In this environment, too, is a willingness on the part of significant others to permit one thing to lead to another, to embark with children on unknown adventures, and one where the children find adequate guidance that is both stimulating and responsive. Learning creatively rather than by authority happens in an environment such as this where a system of openness prevails. (Torrance, 1969) It is an environment where adults encourage rather then inhibit spontaneity, exploration, and discovery.

Pagano (1979) describes the open free environment as:

> ... one where the children are encouraged to express their own ideas and emotions and where they feel secure. It is an environment that is neither without structure, or totally permissive; nor is it an environment dominated by the teacher as an authoritarian figure....(p. 132)

The open classrom fosters creative thinking in children. If it is where trust and flexibility are fostered and children are encouraged to become self-reliant and creative, the role of the teacher in such an environment would seem to be of critical importance. (McCormick, Sheehy, Mitchell, 1978; Goetz, 1981)

To meet the needs of gifted preschoolers, Lupkowski and Lupkowski (1985) admonish that "not only should basic skills development be included in the educational plan, but as much enrichment as possible should be provided." (p. 14) In class, the teacher can respond to all children by structuring, modelling and using positive reinforcement to sustain behaviors already present that are conducive to creativity. It is important, as Alexander (1984) states, for the teacher to know:

> That the moment of creation is probably the only time children's culture is validated. It is an expression of who children are way, way down in the most important part of themselves. It is a time when children do not have to worry or fret about being accepted. Children can be who they want to be fully. The child is in control of the moment.... (p. 478)

"Creativity can not be forced, it can only be fostered." (Weininger, 1977, p. 118) In a creative school environment, play and more formal structures of learning would interact and support each other, ensuring that no single part of the learning process dominates the whole and allowing the tensions in any early school program to be explored and productively resolved.

The classroom environment to stimulate creativity should be conducive to an inquiring mind and a creative attitude. Bradbard and Endsley (1980) suggest that a stimulating, well-

planned preschool experience, coupled with sensitive interactions with teachers and peers, rather than a specific program philosophy contributes to curiosity development in young children. It was found that "young children exposed to friendly, approving adults were more likely to display curiosity behavior and would explore more quickly than children exposed to an aloof, critical adult. Adults can be instrumental in fostering curiosity in young children by being attentive, responsive, and supportive of them." (p. 29) Both Trostle and Yawkey (1983) agree that "Adult strategies or routines are imperative in guiding and enhancing creative thinking." (p. 183)

Research on creativity to date suggests that more important than the types of materials used to promote creativity is the personality development of the learner. Children should not be penalized for being different or for exhibiting their independence and curiosity. Reshaping of the traditional classroom is needed so that materials and facilities are arranged in ways that make it convenient for students to move from task to task, rather than in ways that make it easier for teacher to exercise complete and unyielding control. (Goodale, 1970; McCormick, et al, 1978)

Implications

Education in America should be focusing on challenging

the total capacity of the human potential. Too long has the emphasis been on a traditional perspective of educating onesidedly and neglecting the total man. A great deal of research on creativity is challenging educators to place emphasis on integrating all aspects of the developmental process of children so that both the creative and cognitive in them may achieve the cooperation that is needed to facilitate a totally well person. This research has important implications for educators, parents, and teachers of young children.

Existing research points out that the development of creativity appears to be enhanced by certain components in the life of the child. There variables include a family environment which allows children to express themselves, to experience and discover, and to act independently and responsibly, a school environment that is open, stimulating, and challenging, and allows time for free expression and creative endeavors.

Children should not be penalized because they exhibit characteristics that do not tailor themselves to conformity. Opportunities for creative thinking should abound as much as for analytical thought. Schools should and can encourage children to create fully through active participation in creative endeavors while children are assured the opportunities for developing and utilizing their creative talents

and so moved toward whole brain functioning.

If the creative potentials of young persons are neither challenged nor sprout, only noncreative patterns of behavior are established. Individuals with such patterns of behavior lose the satisfaction of self-actualization and the society loses their creative contributions that could have been. The research implies, further, that educators must not let this occur, since it has been the creative person who has contributed to us those intellectual and aesthetic creations that have sustained us.

CHAPTER III

Statement of General Goals

The goal of the practicum was to provide opportunities for Head Start teachers to become knowledgeable of those community resources that would encourage their aesthetic awareness and enhance their creative growth. This process focused on increasing the participants' awareness of the creative potential of resources in their community so that they would utilize them to increase their use of enriching experiences in the curriculum for young children and include a greater variety than they had in the past.

Behavioral Expectations

As a result of this practicum project, it was expected that teachers would:

1. Increase the frequency of creative experiences in their curriculum planning.
2. Recognize 4 out of 6 characteristics of a creative person.
3. Elaborate more creatively on a task.
4. Decrease their use of authoritarian techniques to manage classrooms.

Evaluation Instruments

Written Questionnaire Survey (See Appendix A.)

This questionnaire with closed form questions was prepared by the author. It was administered to the 16 participants at the beginning and end of the practicum phase. No time limit was set for the administering of the questionnaire but the participants completed it within 30 minutes.

Several behaviors could be measured using the questionnaire, but it was used primarily to determine if teachers could identify creativity in young children and to what extent they involved children in creative experiences.

This questionnaire has five sections:

1. Personal
2. Use of Time
3. Identifying Creativity
4. Creative Experiences
5. The Artistic Process

Parts of Sections 3 and 4 were used to evaluate the behavioral expectations of the group.

Torrance's Complete A Task Worksheet (See Appendix B.)

Nine teachers and 7 teacher aides were administered a Complete A Task Worksheet, pre and post, to determine if they would choose from among two designs the one that needed

more elaboration than the other to complete. Accordin to Torrance (1970), more people choose generally the one that needs more elaboration, an indication that there is more of a need to complete a task that needed more input from the creator than to embellish what someone has already created.

Videotape

A pre and post videotape was made of the nine teachers and their classes engaged in a 20 minute circle time activity for the pre taping, and a 20 minute storytelling activity for the post taping.

Six areas of teacher/child behaviors were assessed with a yes/no answer:

1. Did teachers sit near children?
2. Were children physically or verbally responded to in a warm and positive way by the teacher?
3. Did teacher respond to children's questions, conversations?
4. Did teacher allow children to make choices, take initiative?
5. Were children encouraged to be relaxed and spontaneous?
6. Did teacher look warmly (smile) at children?

These tapes were not made in the presence of an outside observer in order to lessen the degree of contrived behavior

by the participants which might result if the outside observer was present.

CHAPTER IV

SOLUTION STRATEGY

Discussion and Evaluation of Solutions

Challenged "... to free the self from the mundane in order to release the creativity that is within," to wonder if we could "create an environment to free the individual ...." (Pres. Fischler, Nova Institute, 1986, Chicago, Illinois) and to begin to ponder about futuristic education and its implications for "preparing young people for the future to become functioning world citizens...." (Holman, 1986), a possible solution for the problem for this practicum project was suggested: "How can we use community resources to enrich children's lives?" (Mary Ellen Sapp, Nova Institute, 1986, Chicago, Illinois)

Stockrocki (1984) reported about an aesthetic education project for preschoolers that was conducted in a museum education program in New York City. Basically, the class was designed to introduce the children to the museum's collection and to develop their perceptual awareness. Three and four-year-olds began their multi-sensory experience with manipulation of materials such as play dough or paper. A visit to the galleries usually followed the studio multi-sensory explorations. In the galleries, young children

increased their aesthetic awareness by identification of objects and art elements, casual questioning, imaginative and personal associations, and imitation of expressive qualities through directed movement. The young children's parents and instructor were involved.

Attempts were made to involve Head Start preschoolers in such a program with the local museum. Its program "Eye to Eye" is designed not to bring the child to the museum but to bring art objects to the classroom setting before or after the child has a chance to visit the museum. This particular solution was not attempted because it would have been just a one time visit and/or demonstration and it was felt that the teachers in the target group needed much more exposure to the Arts in order for the aesthetic awareness to be enhanced. Also, the focus of this program was more on the child and it was decided that before the teachers could help young children to become more aesthetically aware that they needed help themselves.

In New York at Lincoln Center Institute, a program had been developed to help turn kids on to art. "Based on the observation that the attitude of the teacher in the classroom affects that attitude of students toward the arts ...." (Miller, 1979, p. 6) an on-going series of workshops occur. In 1977, the workshops were divided into four major components: Work Under Study, where teachers viewed the produc-

tion of a major work, play, novel, etc; Art Seminar, where major works were discussed; Curriculum Seminar, where participants viewed works that would be available for schools and be incorporated into their planning; Lectures, where participants heard discussions on aesthetics and procedures for implementing aesthetics into the curriculum. Since 1977, the program has changed somewhat. The workshop format still continues, but participants are involved more in doing things. The program is labeled Element One--Collaboration and Element Two--Learning by Doing. (King, 1977)

This strategy was seen as a possible solution, with slight modifications, to a phase of the problem--enhancing aesthetic awareness of teachers, but it was concluded that a program of this type needed more time to practice than 3 months to be effective.

The Cleveland Arts Council developed initially a teacher-training program (Robiner, 1980) called Education for Aesthetic Awareness. It was designed to raise the quality and priority of arts in the schools. An intensive 2 week summer session was followed by three quarters of work, bearing 13 hours of Master's credit at Cleveland State University. The program was a model for comprehensive interdisciplinary teaching in the arts. Their goal was to train teachers to become better aesthetic educators so that they could help students perceive the arts more fully and to respond to them

more deeply. In the classes, art forms were studied and there were sessions on aesthetic philosophy, building curriculum in the arts, advocacy, use of community arts, and politics of school change. The central unifying force in the Education of Aesthetic Awareness course was "Teaching the Arts Together," or TAT.

This strategy had merit because it paired teachers together in schools, a working concept with the target population. However, it did not offer opportunities for direct involvement with community resources, and its emphasis was too heavy with course work for use with the target population. One of the classes, use of community arts, added to the existing feeling that teachers needed to know how to use community resources to enrich children's lives.

Description of Selected Solution

Research indicated that there were successful programs already in existence that were designed to help teachers integrate the Arts into their curriculum planning. These programs focused on collaborative efforts with the Arts community and opportunities were provided for teachers to visit cultural centers and to participate in and view the Arts through visits by local artist to the center. In training sessions, teachers were helped to develop creatively

enriched learning experiences for children. They were encouraged to become less rigid as they planned environments that invited children to be curious and exploratory. Based on this information, the following solution strategies were chosen as attempts to try to increase the aesthetic awareness and encourage creative growth of the target group:

1. Utilization of artistically talented people from the Arts community and a local high school to visit the classrooms of the target population to lecture about their art and demonstrate their art to teachers and children.
2. Visits to 3 community resources.
3. Viewing the production of a popular fairy tale by a professional acting group.
4. Visit to a preschool for gifted children.
5. A workshop session on storytelling.
6. The design and implementation into the curriculum of a storytelling unit with fairy tales, nursery rhymes, and fables as its core with an integration of the Arts by the target group.

Report of Action Taken

Included in this section is a calendar plan that was preliminary to the implementation phase of the practicum. When a solution was decided on--the use of community resources to enrich the lives of Head Start teachers so that children's lives would be enriched concurrently--the use of these resources

necessitated some preliminary plans before implementation of the project; plans that included, for example, collaborative efforts with local resources and the need to share these plans with persons other than the Head Start Director. In order to proceed with a project designated for the target group, the Head Start Director made it clear that there must be included in the plans something for all Head Start Education Staff. Some of the activities were initiated for this reason prior to implementation and some had to be initiated to make attempts to set the tone for aesthetic awareness to begin to be cultivated, hopefully, in the target group during the implementation phase.

The encouraging of creative potential and the enhancement of aesthetic awareness in children was at such a low priority that a "moment could not be lost" in attempts to put into operation any indirect strategies that would help set the stage for the practice phase of this project. The following calendar plan was preliminary to the implementation phase:

August (1986)	Introduction of concept of creativity during inservice to all Education Staff
	Establishment of theme for the year: "Striving for Creative Excellence"
	Displaying of theme on each of the bulletin boards of the nine centers
	Introduction to all Education Staff of the concept of thematic/conceptual unit planning with a focus on integra-

	tion of the Fine Arts and creative movement
	Collaboration with program directors of local resources to provide services to Head Start 1. high school for artistically talented 2. Museum of Fine Arts 3. Science Center 4. Museum of Science and Industry (adjoining city)
September	Presentation of creative experiences program to Head Start Board of Directors
	Videotaping of students at local high school for artistically talented
	Completion of classroom activity inventory for each class at all nine centers by center manager
	Completion of free drawing activity for future use as an evaluation instrument for children's developmental growth by all children in nine centers
October	Participation of all Education Staff in a one day inservice experience with visits to local fine arts museum and Museum of Science and Industry in adjoining city
	Videotaping of museum's activities during inservice
	The presentation of workshop on creativity and community resources to Head Start teachers and educational directors by Director of Education
November	Monitoring of curriculum planning sessions with center teams at nine centers by Director of Education
	Videotaping of classroom experiences at one Head Start center to evaluate teacher management style

December	The presentation of creative experiences program to Head Start Policy Council
January (1987)	Reinforcement of concept of creativity in curriculum planning at inservice workshop on January 16th
	Viewing of videotape of creative experiences made by Director of Education by Education Staff
	Sharing of practicum project ideas with all Education Staff
	The completion of free drawing #2 by all children. Comparison of September's drawings to January by teachers to evaluate developmental growth
	The selection of and contact made with five community resources for visits by target group during implementation of practicum project
	Center visits by Science Center begun in all nine centers
	Meeting with program director of local Arts Council to coordinate plans for visits to target center by local artists during implementation phase of practicum
February	Coordination of visits to adjoining city's Museum of Science and Industry for all nine Head Start centers, including target center, during implementation phase

One Head Start center out of nine was selected as the target group for the implementation of this project. Nine teachers and seven teacher aides participated in this project. No specific criteria was used to determine the selection of this group because the problem identified was not only germane to this group but to staff in the other eight centers as well. Previous participant observations had

indicated that this staff was willing to undertake challenges and had shown a desire to provide, to the best of their capabilities, optimum learning opportunities to young children. The action taken was designed to increase the awareness in Head Start teachers of the creative resources available in their community.

Project Information and Pre Evaluation Sessions

Sixteen teachers and teacher aides were informed of the practicum project on the starting date February 23, 1987, where they agreed to participate in the project. The sixteen participants were administered the "Complete A Task" worksheet and the questionnaire survey. They were presented with two worksheets and were directed to make a choice between the two and to complete the design anyway they wished. The pre questionnaire was administered to the group with no time restrictions. Both the questionnaire and the "Complete A Task" worksheet took approximately 30 minutes to administer.

Meetings after the February 23rd were held with the participants to share information not on a scheduled basis but at intervals when needed to inform them of any changes in plans that affected the cancellation and/or rescheduling of activities. These meetings were also a time for sharing ideas and feelings about their involvement in the project.

Confirmation of Dates for Artists Visits

On February 24th, a meeting was held with the director of the local high school program for the artistically talented to finalize plans for the lecture/demonstration in music, visual arts, and dance. The date was set for March 24, but was later changed because of a conflict with their schedule to May 11, and instead of demonstrations in the three areas cited, one instructor would visit and make a presentation to the children and staff in African music and dance and folklore.

A process to confirm the April dates for the artists supplied by the Pinellas County Arts Council was on-going. These dates were confirmed on March 26.

Videotaping (Pre)

A videotape was made of the children and teachers in the nine classrooms on March 3rd and 4th. Teachers were engaged in a circle time activity and were told that the taping would last for 20 minutes. On March 6, the teachers were allowed to review their segment of the tape and all/or any other segments of the tape that they wished. On March 9th during the storytelling planning session, a portion of that time was used to critique the tape with the teachers. The discussion focused on the number of times children had

been touched warmly and/or verbally praised, how teachers responded to children's questions and their offering some connecting information to the group, if children were allowed to take the initiative and make choices, if teachers looked warmly at children, and how physically close the teacher was to the children.

Community Visits

All sixteen participants did not visit all of the five sites because the visits were made during the working day. Half of the staff made the visits while the other half remained in the center with the children.

Seven teacher aides attended a ballet performed by a local dance group on March 10th. Nine teachers viewed a dramatic presentation of "The Emperor's New Clothes" at the local center for the performing arts on March 20th. On March 26, a mixed group of teachers and teacher aides visited a local preschool program for the gifted. The Bradenton Planetarium and Historical Museum was visited by the teachers on April 22, and on May 1, the teacher aides visited the Salvador Dali Museum.

Storytelling Unit Planning Session

A planning session at the target center to create a

teaching unit on storytelling with a fairy tale, nursery rhyme, and fable core with the integration of creative movement and dramatics, music, and visual arts into the design was held on March 5th. Ideas were generated from the group and placed in a unit format. In a second session on March 9th, the group was asked to look over the compiled information in its unit form. Each teacher was given a copy of the storytelling unit to be used as a teaching unit for four weeks, May 4-29.

Storytelling Workshop

On March 13th, the group was presented a storytelling workshop. Materials used to accomplish this training were handouts from January, 1987, Pre-K Today(Scholastic Magazine, pp. 21, 24-26, 30) and a videotape entitled "Storytelling" produced by W. H. Wilson. The workshop focused on helping the participants see the purpose of storytelling and a discussion of what they could do to present their own storytelling sessions such as setting the stage for a story, how to find a good story, and ways to present a story and practice storytelling.

The participants were advised that they would be videotaped in a storytelling activity at the end of the storytelling unit.

Participant Observations

Observations were made on March 13, 17, April 21, and May 26. During these times, a checklist was completed by the observer and unit plans and daily lesson plans were reviewed. The checklist was discussed with the participants at the end of sessions and strengths/weaknesses were noted.

On-Site Artist Visits

Visual Arts (April 7)

The first artist to visit the project site presented a 30 minute lecture to the participants before the demonstration began. They were given information on visual arts on both the exceptional and normal child which focused on them seeing art not just as a creative tool but as a learning tool to develop and provoke cognition. A two hour demonstration followed with the artist using the medium of painting to show teachers how to encourage motor and language skills development using stamp painting with tissue paper.

All sixteen teachers and teacher aides were able to view and participate in a segment of the demonstration with seventy children, 4 groups of children in segments of approximately 30 minutes in duration. No time limit was set for completion of the activity so that opportunity could be provided for all children to complete their project. A 15 minute closing session was allowed for questions and answers.

Creative Movement (April 21)

In this session on creative movement, the artist provided a brief introduction on the importance of seeing creative movement with young children as ongoing and included tips on how teachers could utilize almost every facet of the preschooler's day, except naptime, for a creative movement activity. Teachers were made aware of how they provide movement activities in creative ways so that children become aware of their entire body movement and that teachers include children in movement activities that challenged all of their body.

The demonstration with 4 groups of children (75) focused on helping teachers see that any movement with young children could be integrated into the curriculum, and that a program of movement should be designed for individual creativity building good feelings about one's self. Nursery rhymes were used to demonstrate that movement could be creative as it developed the fine and gross motor skills of preschoolers.

The sixteen participants were able to view and participate in a segment of this session.

Music (April 28)

The artist introduced the concept of music through exploration of the child's own voice, sounds of rhythm instruments, and feeling the beat. Teachers saw that music could

be explored with much more of a variety of media than they had used previously, how effectively they could use music activities for transitioning children from one activity to another, and for quieting them down to begin another activity. Using music and drama to help children learn nursery rhymes and tales was demonstrated as ways to integrate several media.

Demonstrations were done with 80 children. These were reviewed by all participants in different sessions. At the conclusion, nine of the teachers and teacher aides participated in one of the activities that the children had done, by request.

African Folklore, Music and Dance (May 11)

This 2 hour demonstration and participatory activity with 60 children and the dance instructor from the local high school for the artistically talented focused on helping teachers see that they could take the culture from another group of people and share their language, movement, and music with children to enrich their lives. African chants and dance were demonstrated to the children and teachers and they, along with the instructor, participated in the singing and dance movements of another culture.

All participants were able to view the demonstration and six of them participated in the dance and music.

Children's Drawings (May 26)

The children in the center were asked to complete a drawing. This drawing was to be motivated by any of the fairy tales, nursery rhymes, or fables about which the children had been learning. Then this drawing was compared to 2 other previous drawings completed by the children in September, 1986, and January, 1987.

In the comparison, the participants were directed to look at them to determine if the children were more elaborate with their third drawing, because of the input from the storytelling unit and the artists' visits, as compared to the other two drawings that were not structured, but free.

Artists and Community Visits Interviews (April, May)

Each artist was mailed an interview questionnaire to complete and return. The same procedure was followed for gathering data from the community sites that were visited, where the docents or tour guides were asked to complete the questionnaire.

Videotaping (Post)

On June 2nd, all nine classes included in the project were videotaped with the children and teachers involved in a storytelling activity for 20 minutes.

Teachers viewed the tape on the same day. A discussion, using the same focus as the pre videotaping, was held with teachers making a comparison between their behaviors in March with a "free" circle time activity and a structured activity in June. The major focus of the discussion was on whether teachers demonstrated more creativity in the second taping than in the first.

Post Evaluation Session

The questionnaire survey and Torrance's "Complete A Task" worksheet that were administered to the group in March were administered again on June 4th to the sixteen participants. The administration time was the same as previously, approximately 30 minutes.

Deviations from Plans

Originally, in addition to the written questionnaire survey, the videotaping, and Torrance's Complete A Task Worksheets, other measures of the objectives were suggested in the proposal: participant observations using an observation checklist, teacher's daily lesson plans and unit planning, and feedback from the answers to questions on an interview questionnaire.

Three participant observations were made using the

observation checklist. Instead of using the information to help measure the objectives, it was decided that the use of this checklist to give the participants immediate feedback was better served with that purpose than as a measure to evaluate the objective. (See Appendix C.)

The teacher's daily lesson plans and unit planning were checked for a variety of experiences in the creative arts. As with the participant observations, this method was not used as a measure of the objectives as suggested in the proposal. Suggestions were made to the teachers on how to improve their plans, but it was felt that this was a weak device to use as a measure since teachers had just begun this year to focus on improving their unit planning techniques with an emphasis on using a concept/theme base that included a variety of learning activities.

In the proposal, it had been suggested that the feedback from the interview questionnaire that was gathered from the artists and community sites visited be used to measure the objectives. This information was to be gathered from the artists via the tape recorder. Because of the structure of the artists' presentation and involvement with the children and staff, and the artists' schedule, it was not easy to gather the data as intended. Instead, the artists were mailed the questionnaire and when they were returned, the feedback then was shared with the participants. It was discovered that

the information gathered, though pertinent and useful to the participants, was not needed to help in the measuring of the listed objectives. (See Appendix D and E.)

The precise reason for not using the above mentioned techniques was that after the behavioral objectives were revised for more specificity, it was discovered that these measurements were not specific enough to measure them, but that the information from them was useful in helping the participants improve their curriculum experiences for the children as the project continued.

A workshop session on children's drawings did not occur. This activity had been scheduled for May, but because of the overwhelming amount of activities occurring in the center with children and staff to close out the school year, it was decided that it would be impossible to accomplish this activity successfully.

A puppet show with a fairy tale theme was listed in the original implementation plan but the artist who was scheduled to perform cancelled due to unforeseen circumstances. And two planned trips to the Museum of Science and Industry by participants and children were cancelled because they had been scheduled for the week that developmental screenings were to be done. These trips could not be rescheduled because the Museum had no other dates available.

It was indicated in the proposal for this practicum

that 9 teachers would participate in the project. Prior to implementation, the decision was made to include the teacher aides in the project so that they could benefit as well. This inclusion created no additional problems, but it did affect the scheduling of the groups to the sites visitied. (See p. 39.) Except for this, all 16 participants were involved in all other aspects of the project.

An interview guide for classroom teachers was used at the end of the four visits by the artists. The main purpose for its use was to help teachers focus on clarifying the experience so that they would feel ownership and wish to implement the strategies suggested by the artist. It provided, also, instant feedback as to whether the participants felt they were being influenced by the artist's presentation. Each of the four responses from the teachers indicated that a very positive influence had been felt by them as a result of the artist's visit. This interview guide, too, as with the ones used with the community artists and sites, was not used to measure the objectives. (See Appendix F.)

After the storytelling unit was planned and implemented by the participants, a check of their plans was made with a Summary Sheet for Storytelling. (See Appendix G.) The collected information indicated to what extent teachers made attempts to use the suggested activities in the unit and how extensively they varied the planned activities for the stories.

CHAPTER V

RESULTS, CONCLUSIONS, AND RECOMMENDATIONS

Results

Section 4 of the Written Questionnaire Survey was used to assess the frequency of creative experiences in the curriculum plans of the teachers. Half of the teachers were to show an increase from weekly to daily use in 8 of the 11 creative activities listed on the questionnaire.

The results show that 10 of the participants increased their daily use of the creative experiences in their curriculum plans for children. Three participants' daily use of activities remained the same: 1 of the participants continued to provide 8 out of the 11 experiences daily, 1 provided 7 out of the 11 experiences daily, and 1 continued to provide 10 out of the 11 experiences daily.

Three of the participants did not increase their daily use of creative experiences. One of those three showed a decrease but still continued to provide 9 out of 11 activities daily; one provided 8 out of 11. The other participants had been providing 8 or more activities but decreased the daily use below 8. These results from Section 4 are shown in Table 1.

Table 1

Frequency Selection of Creative Experiences from Questionnaire

	Daily		Weekly		Monthly	
Participants	Pre	Post	Pre	Post	Pre	Post
1 team 2	8	10	2	1	1	0
	5	9	6	2		
3 team 4	9	7	2	4		
	0	4	11	7		
5 team 6	11	8	0	3		
	10	11	1	0		
7 team 8	10	9	1	2		
	7	8	4	3		
9 team 10	10	11	1	0		
	8	8	3	3		
11 team 12	7	9	4	2		
	7	7	4	4		
13 team 14	3	7	8	4		
	6	7	4	3	1	1
15 team	8	10	3	1		
16 team	10	10	1	1		

Note. For description of creative experiences, see Appendix A, Questionnaire, #12.
team=teacher, teacher aide; teacher, no aide

When the participants were looked at as a team (team= teacher, teacher aide or teacher, no teacher aide), the results indicated that both members of 6 out of the 9 teams reported an increase in frequency from weekly to daily use of creative experiences or that they agreed that at least 7 or 8 activities were occurring in their environment on a daily basis. In addition, as many teacher aides (5) as teachers (5) indicated an increase, only 2 of them each being from the same team. In three teams, the teachers showed a decrease in daily use of creative experiences, but the teacher aides on those teams indicated that the activities had increased on a daily basis. These results are shown in Table 2.

Table 2
Change in Frequency of Creative Experiences in Teacher's Curriculum Planning

Participants	daily	weekly	monthly
1 team	+2	-1	-1
2 team	+4	-4	
3 team	-2	+2	
4 team	+4	+4	
5 team	-3	+3	
6 team	+1	-1	
7 team	-1	+1	
8 team	+1	-1	
9 team	+1	-1	
10 team	0	0	
11 team	+2	-2	
12 team	0	0	
13 team	+4	+4	
14 team	+1	-1	
15 team	+2	-2	
16 team	0	0	

Note. + = increase
- = decrease
0 = no change

team = teacher, teacher aide; teacher, no aide

In order to determine if half of the participants would be able to recognize 4 out of 6 characteristics of a creative person, Section 3 of the Written Questionnaire Survey was used. Results from the post survey show that 7 out of 16 of the participants were able to recognize 6 out of 6 characteristics. In 6 of the participants, there was not any change in the pre and post survey results in their recognition of the characteristics of a creative person: 3 out of the 6 recognized 6 of the characteristics when administered the pre and post survey, 2 recognized 4 out of 6 and 1 recognized 1 out of 6. Out of the 16 participants, 3 showed a decrease in the post survey results in their recognition of the 6 characteristics: 1 of the 3 decreased from 5 to 4, 1 from 5 to 3, and the third from 3 to 2. See Table 3 for results.

Table 3

Change Between Pre and Post Test Survey in the Characteristics of a Creative Person

Participants	Pre	Post	Change
1 team	4	4	0
2 team	4	5	+1
3 team	5	4	-1
4 team	0	2	+2
5 team	1	5	+4
6 team	6	6	0
7 team	1	2	+1
8 team	6	6	0
9 team	5	3	-2
10 team	3	2	-1
11 team	1	3	+2
12 team	1	1	0
13 team	5	6	+1
14 team	4	5	+1
15 team	4	4	0
16 team	6	6	0

(table continues)

Note. + = increase
- = decrease
0 = no change

team = teacher, teacher aide, teacher, no teacher aide

A third behavioral change that was expected from half of the 16 participants was that they would choose a task that needed elaboration in preference to one that didn't. A Complete A Task Worksheet was administered in a pre and post setting. The results from the pre administering of the worksheet indicated that 10 out of 16 participants chose the incomplete task #1, and 8 out of 16 participants chose the task in the post administration. Six of the 16 participants chose the complete task #2 in the pre administration and in the post, 8 chose the complete task out of 16. Expectations were that half of the group would choose the incomplete task #1 that needed more elaboration.

An increase in their openness in the management of their classrooms in 4 out of 6 of the behaviors observed was expected of half of the participants. Results from a pre and post videotape show that 5 out of the 9 teams (team = teacher, teacher aide; teacher, no aide) showed a positive change. Two out of the 5 that showed change demonstrated use of 6 out of the 6 behaviors in the post taping, an increase of 3 from the pre taping. One of the 5 teams that showed an increase in openness increased from 2 in the pre taping to 6 in the post taping. Four of the teams showed no change. Three out of

4 teams that showed no change had demonstrated use of 6 out of 6 of the behaviors in the pre and post taping. The other team out of the 4 that showed no change maintained use of 5 of the 6 behaviors in the pre and post taping. Table 4 shows these results.

Table 4

Net Change in Teacher's Openness in Management of Classroom-Pre and Post Videotape Results

TEAM	PRE		POST		CHANGE
	y	n	y	n	
1	2	4	6	0	+4
2	0	6	2	4	+2
3	6	0	6	0	0
4	6	0	6	0	0
5	3	3	4	2	+1
6	6	0	6	0	0
7	3	3	6	0	+3
8	3	3	6	0	+3
9	5	1	5	1	0

Note. y = yes
n = no
+ = increase
0 = no change

Unexpected Results

In June, after the end of the practicum's implementation, the staff at the target center presented a plaque to the writer with the inscription: "To Virginia Irving for Helping Us Strive Toward Creative Excellence." Two of the teachers

who participated wrote letters of thanks for being allowed to participate in the project. An excerpt from one of the letters reads: "Thank you for making me feel that the sky was the limit."

This project was approved to be implemented in the other seven Head Start centers and to be continued with the target population for the 1987-88 school year. It will be aligned with a project called the "Buddy System" that is designed to nurture caregiving qualities in child caregivers (parents, teachers, management level staff). As part of this project, to include the utilization of community resources, parents and management level staff will share in the visits that will be made to community sites. It is expected that this part of the project would help in the nurturing of closeness, warmth, and friendship among staff and parents, as well as accomplishing its major goal of encouraging aesthetic awareness and enhancing the creative growth of the participants.

Conclusions

The experiences provided in this practicum project were designed to help teachers become aware of those community resources that could enhance their creativeness so that they could provide for children more creative learning experiences than they had in the past, that they could see the need for

more elaboration on cognitive and creative learning experiences they made available for children, that they would realize that creativity is best nurtured in an authoritative, open environment rather than an authoritarian one, and that they would be able to recognize behaviors that were characteristic of a creative child.

The activities were measured by the written questionnaire survey, the videotape of circle time and storytelling activities, and the Complete A Task Worksheets. The results of these measures have helped in concluding that:

1. more than half of the participants (10 out of 16) increased or maintained a daily use of 8 out of the 11 creative experiences in their curriculum plans for children. Though 5 of the participants showed a decrease, 3 of them had been providing 8 or more of the creative experiences daily when the project began, but did not show a decrease in their daily use below 8 at the end of the practicum. It was evident in the results, when the 16 participants were viewed as 9 teams (teacher/teacher aide), that at least 3 of the teams had members that agree that the daily use of creative experiences had occurred, and further, that it was the teacher aide on these teams that indicated that the change in frequency had increased. Strangely enough, these 3 teacher

aides were teamed with 3 teachers who when observed in the classroom provided a high level of creative experiences for children. However, these 3 teachers appear to be the most insecure of the group when observed.

Three out of the 5 teacher aides who showed an increase in the daily use of creative experiences and who are perceived to be secure individuals are in classrooms with the 3 teachers who showed an increase, but who are perceived to be creative. Indications are that the teachers' creative behaviors might be influencing that of the teacher aides, and because of their insecurity may be unable to validate accurately their own perceptions. Though the teachers may be perceived to be insecure, it may be that when an outside observer is present, they may become uncomfortable and project at that time feelings of insecurity.

At least 10 of the 16 participants (5 teachers, 5 teacher aides) who had not in the past provided opportunities for young children to become involved more frequently in a wide range of creative experiences on a daily basis had begun to include in their curriculum plans and daily schedules more chances for these to occur or had maintained a high frequency of opportunities and/or more chances for these to

occur. An awareness provided by creative artists and the opportunity to make personal visits to those community sites that provide creative stimulation seem to have contributed to teachers increasing the frequency of creative experiences in their curriculum planning.

2. more than half of the participants (10 out of 16) met the standard of performance of being able to recognize 4 out of 6 characteristics of a creative person, at the end of the practicum. Two of the teacher aides who had indicated more daily use of creative experiences than the teacher with whom they worked showed that they were able to recognize more of the characteristics of a creative person than the teacher they aided in the classroom. Normally, the teachers with whom they worked provided a variety of creative experiences to children. These teachers were not aware of the characteristics of a creative person, but they were able to provide creative learning experiences for children in spite of their limited knowledge of what some of the characteristics of a creative person might be.

Thirteen out of the 16 participants showed either an increased awareness to some degree or maintained some consistency of awareness from the pre survey results

to the post survey results in recognizing the 6 characteristics listed.

3. out of the 16 participants, 8 chose the incomplete task over the completed task from the Complete A Task Worksheets in the post administration. Eight of the participants met the criterion requirement that half of the participants would choose the incomplete task. Though this criterion was met, it was observed that in the pre administration of this task, 10 out of the 16 participants chose the incomplete task. Five of them elaborated the task into a sea animal, 2 created a chick, 1 a butterfly, 1 a rabbit, and 1 a fire with wood.

   Only 6 of the participants who chose the incomplete task in the pre task chose that task again in the post task. Four of them made very elaborate designs in the pre task, but did not elaborate their choice in the post task beyond a minimal degree. Two of the participants who did not make very elaborate designs in the pre task did elaborate on their design in the post task. More elaboration was made on the task during the pre task than in the post task. This inconsistency was puzzling and no rationale for this behavior is available. It would have appeared, too, that the 10 participants who chose the incomplete

task in the pre task chose that task again in the post task. Four of them made very elaborate designs in the pre task, but did not elaborate their choice in the post task beyond a minimal degree. Two of the participants who did not make very elaborate designs in the pre task did elaborate on their design in the post task. More elaboration was made on the task during the pre task than in the post task. This inconsistency was puzzling and no rationale for this behavior is available. It would have appeared, too, that the 10 participants who chose the incomplete task in the pre choice would have chosen that task again in the post choice. However, four of them did not. Again, an inconsistency that can not be explained with the results. It may be inferred that the choosing of the task in both the pre and post choices may not have been taken as seriously as it should have been by those participants who showed these inconsistencies.

4. a pre and post videotape was made of the participants and the results indicated that teachers did decrease their use of authoritarian techniques to manage their classroom. Though there was not a complete change in behaviors, slightly more than half of the teams made improvement in changing some or all of the behaviors that were authoritarian while the other 4

teams remained positive in their interactions with children.

Overall, the results of this practicum were favorable. The participants were including more creative learning experiences in their curriculum plans. Not only did the frequency of these experiences increase, but the teachers were extending and elaborating more on cognitive and creative learning experiences than they had in the past for children. Activities summarized from the storytelling unit on the Storytelling Summary Sheet (See Appendix J.) supported this. The participants were showing evidence in their unit planning that they extended the concept being taught to include more related activities in science, music, creative movement, and art, and were making available to the children a wider selection of stories.

There was more awareness of community resources available to them. Field trips increased with more variety in the center, and the enthusiasm of this group created a ripple effect in the entire Head Start Program. Field trips increased in the Program from 6 in January, just before the project began, to 14 in February, to 27 in March, to 57 in April and in May. One of the teachers in the target group indicated after a trip to a site 100 miles away from her center that being in this project made her "feel that the sky is the limit."

In addition to the increased awareness of community re-

sources, the participants overwhelmingly agreed in their responses on the questions asked in the interview guide that they were being influenced by the activities of this practicum as they planned learning strategies for young children.

Recommendations

1. Programs to help teachers of young children become sensitive to the cultural resources that are available in their community should be implemented and maintained especially in centers where children's and staff's exposure to the Arts has been minimal.
2. Creative learning experiences should become an integral part of the curriculum for young children in all of our Head Start centers.
3. Continuous training should occur with teachers of young children similar to the training done with participants in this project that provides an abundance of opportunities for them to become involved in the creative process.
4. Limitless opportunities should abound for teachers and children from culturally impoverished backgrounds to visit and interact with people and places in the Arts community.

Dissemination

Copies of this practicum will be shared with the Latchkey program in the County which serves children who have backgrounds similar to those in our Head Start program. All members of the Head Start Education Staff will be presented the process and results of the practicum as it impacted on one center's staff. The other eight center staffs will be participating in this experience during the 1987-88 school year, as approved by the Head Start Director.

In addition, the program will be presented to the Head Start parents during our August Parent Orientation Night. And in September, results of the project will be shared with the Head Start Board of Directors. A news release describing the program will be sent to the national newsletter for Head Start where innovative ideas are published and disseminated nationwide.

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APPENDIX A

Questionnaire Survey

Purpose: To determine how you view creativity and to what extent you are involved in creative activities and how much you involve children in the creative process.

Personal

1. Age _____

2. Sex _____

3. Position
_____Teacher
_____Teacher Aide
_____Center Manager
_____Teacher Assistant

4. Education
_____High School Diploma
_____A. A. Degree
_____B. A. or B. S. Degree
_____College Credit (# of Hours)

5. Number of Years Employed by Head Start
_____0-1
_____1-5
_____5-10
_____10-20

Use of Time

6. If you watch tv, what type of shows do you view?

	Yes	No
news		
comedy		
drama		
talk show		
soap opera		
documentary		

7. How many hours do you watch tv weekly?

_____0-5 _____15-20

_____5-10 _____20 or more

_____10-15

Identifying Creativity

8. Do you know how to identify creativity in young children?

_____yes

_____no

9. Do you consider yourself a creative person?

_____yes

_____

10. Which of the characteristics below would describe a creative individual?

_____spontaneous _____expresses self freely

_____withdrawn, shy _____makes something new

_____curious _____explores

_____imaginative _____does what is told

Creative Experiences

11. Do you participate in any of the following with young children?

	Never	Often	Sometimes
visit a planetarium			
go go a theatre to see and hear a live play			
view a movie in a theatre			
listen to an orchestra			
play a sport game			
visit a museum			

12. When do you engage all the children you teach in the following?

	Daily	Weekly	Monthly
free drawing			
easel painting			
dance/movement			
acting out (stories, poems, nursery rhymes)			
dramatic play (structured: restaurants, hospitals, etc.)			
storytelling			
listening to music (without dance movement)			
creative thinking			
free talk and discussion			
play (free)			
play (structured)			

The Artistic Process

13. Do you question children about their art work?

_____Never _____Often _____Sometimes

14. Do you allow children to talk to you about the art work of other children?

_____Never _____Often _____Sometimes

15. In the artistic process, do you ever allow children to:

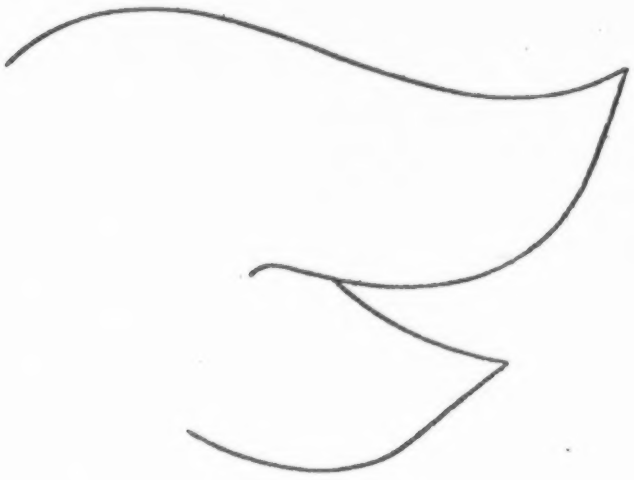
	Never	Often	Sometimes
choose the art problem to work on?			
decide on the way they want to complete it?			
decide on the means to accomplish it?			
determine the amount of time they need to complete it?			

APPENDIX B

COMPLETE A TASK WORKSHEETS

Complete A Task #1

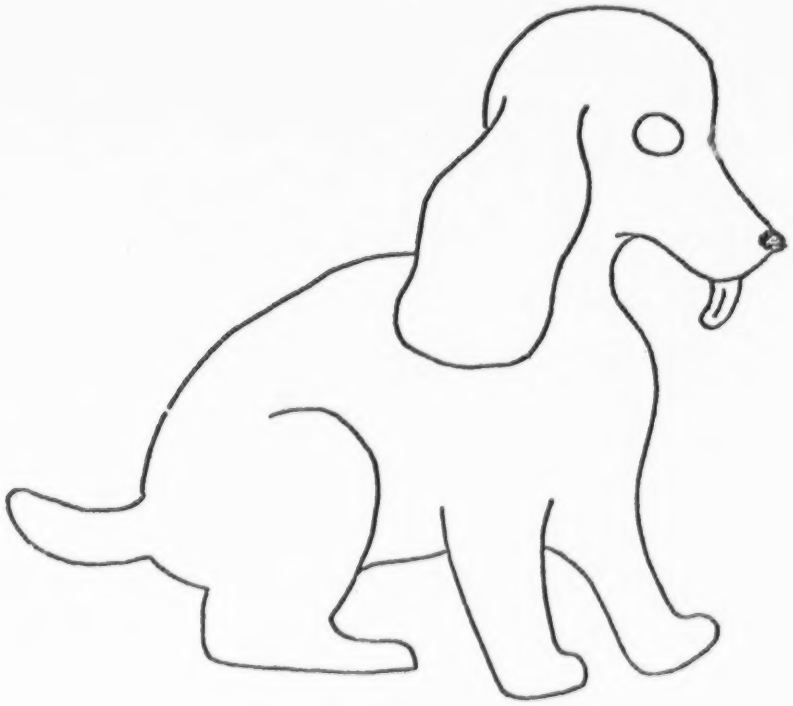
Complete this figure in such a way as to make an interesting picture. Add details to make it tell an interesting story.



E. Paul Torrance, Encouraging Creativity in the Classroom. pp.10-11.

Complete A Task #2

Add to this sketch of a stuffed toy dog some improvement that you think will make it more interesting to play with.



E. Paul Torrance, Encouraging Creativity in the Classroom. pp.10-11.

Classroom Observation Form

Team_____ Date_____

Observer_____ Center_____

	Yes	No	NA
1. Lesson plans indicate a variety of experiences for children.			
2. Classroom activities are implemented as indicated in lesson plans.			
3. A variety of creative options are available to children.			
4. Learning centers are clearly defined. (art, blocks, dramatic play, science, music,etc.)			
5. Children are being offered choices.			
6. Children are allowed to choose freely.			
7. Materials are outlined on shelves so that children can replace them.			
8. Child directed activities are observed.			
9. Children are being given an opportunity to be creative.			
10. During group time sufficient quantities of materials are provided for each child to manipulate.			

	Yes	No	NA
11. Children are allowed to explore the environment and act upon it without excessive teacher control.			
12. Teacher appears to be relaxed and warm and nurturing.			
13. Teacher interacts freely and spontaneously with children.			
14. Teacher is encouraging creative thinking skills.			
15. Children are being encouraged by teacher to talk about themselves and discuss concerns.			
16. Teacher interacts with children during indoor activities.			
17. Teachers are actively involved with children during outdoor activities.			

Signature/Position

Signature/Position

Revised 2/1/'87

APPENDIX D

INTERVIEW QUESTIONNAIRE FOR COMMUNITY CENTER VISIT

COVER LETTER FOR QUESTIONNAIRE

Interview Questionnaire
for
Community Cultural Center Visits

Name_____Position_____

Date_____Center_____

1. Do you feel that your presentation to the adults was well-received?

   _____yes

   _____no

2. How would you rate the enthusiasm level of the adult response to your presentation?

   _____minimal

   _____average

   _____above average

3. Do you feel that more preschool teachers should visit your facility?

   _____yes

   _____no

4. Is your facility able to accommodate preschool children ages 3-5?

   _____yes

   _____no

5. What is the average size of a preschool group (ages 3-5) you may accommodate at one time?

   _____20 _____60

   _____40 _____60 or more

6. Comments:_____

_____

_____

_____

_____

Please complete and return to Virginia Irving, Director of Education, Pinellas County Head Start, 12351 134th Avenue. North, Largo, Florida, 33544.

(Cover Letter for Interview Questionnaire)

May, 1987

Program Director

Dear_____:

Thank you for allowing us to visit your center. The Head Start teachers who visited with me enjoyed the presentation by your staff and the opportunity to experience an interaction with your facility.

Enclosed you will find a short questionnaire that we would appreciate your completing and returning to us in the stamped self-addressed envelope.

It is our hope that we may come again to visit with another group of teachers in the very near future.

The purpose of the questionnaire is to give the Head Start Education Component information on how your facility may accommodate teachers and young children, and to let us know based on teacher enthusiasm, how to plan for future visits to your center. A section at the bottom has been provided for your comments.

Sincerely,

Virginia Irving
Director of Education

APPENDIX E

Interview Guide
for
Community Artists

Artist's Name_____Artistic Talent_____

1. Did you feel that your presentation to the adults was well received?
2. Did the children interact freely and spontaneously?
3. How did the adults respond to your presentation?
4. If you could make another presentation, would you do it any differently?
5. How could it be done differently?
6. How did you feel about doing this creative activity with Head Start teachers?
7. What suggestions could you make to teachers as a follow-up to the creative experience you shared with them?

APPENDIX F

Interview Guide
for
Classroom Teachers

Teacher's Name_____Center_____

1. Did you feel that the artist's presentation was adequate?

2. If you could suggest improvements, which would you suggest?

3. How do you feel the adults in the group responded to the presentation?

4. Did the children interact freely and spontaneously?

5. If this artist made another presentation, would you want it to be done any differently?

6. How could it be done differently?

7. What activities could you do with children as a follow-up to this presentation?

8. Did the artist's presentation provide you with new ideas to use with children?

9. Do you feel that the statements and questions asked of you at the beginning of this practicum experience helped to influence the way you are now behaving with young children? any of the activities?

Artist's Name_____

Date of Presentation_____

APPENDIX G

CHARACTERISTICS OF A CREATIVE PERSON-
PRE SURVEY RESULTS

CHARACTERISTICS OF A CREATIVE PERSON-
POST SURVEY RESULTS

Table 5

Characteristics of A Creative Person-Pre Survey Results

	PRETEST					
Participants	S	C	I	ESF	MSN	E
1 team 2	0	0	1	1	1	1
	1	0	1	1	1	1
3 team 4	0	1	1	1	1	1
	0	0	0	0	0	0
5 team 6	0	0	0	1	0	0
	1	1	1	1	1	1
7 team 8	0	0	0	1	0	1
	1	1	1	1	1	1
9 team 10	0	1	1	1	1	1
	0	0	1	1	0	1
11 team 12	0	0	1	0	0	0
	0	0	0	0	1	0
13 team 14	0	1	1	1	1	1
	0	0	1	1	1	1
15 team	0	0	1	1	1	1
16 team	1	1	1	1	1	1

Note: S=Spontaneous
C=Curious
I=Imaginative

ESF=Expresses Self Freely
MSN=Makes Something New
E =Explores

1=Has met this criterion
0=Has not met this criterion

team=teacher, teacher aide;
teacher, no aide

Table 6

Characteristics of A Creative Person-Post Survey Results

	POSTTEST					
Participants	S	C	I	ESF	MSN	E
1 team	0	0	1	1	0	1
2 team	1	1	1	1	0	1
3 team	0	0	1	1	1	1
4 team	0	0	0	1	1	0
5 team	1	0	1	1	1	1
6 team	1	1	1	1	1	1
7 team	0	0	0	1	0	1
8 team	1	1	1	1	1	1
9 team	0	1	1	1	0	0
10 team	0	0	1	1	0	0
11 team	0	0	1	1	0	1
12 team	0	0	0	0	1	0
13 team	1	1	1	1	1	1
14 team	0	1	1	1	1	1
15 team	0	0	1	1	1	1
16 team	1	1	1	1	1	1

Note: S=Spontaneous
C=Curious
I=Imaginative

ESF=Expresses Self Freely
MSN=Makes Something New
E =Explores

1=Has met criterion
0=Has not met criterion

team=teacher, teacher aide;
teacher, no aide

APPENDIX H

Table 7

Teacher Behaviors Indicating Openness in Classroom Management Style-
Pre and Post Videotaping Results

	* #1		#2		#3		#4		#5		#6	
TEAM	PRE	POST	PRE	POST	PRE	POST	PRE	POST	PRE	POST	PRE	POST
1	n	y	n	y	n	y	n	y	y	y	y	y
2	n	y	n	y	n	n	n	n	n	n	n	n
3	y	y	y	y	y	y	y	y	y	y	y	y
4	y	y	y	y	y	y	y	y	y	y	y	y
5+	n	y	n	n	y	y	n	n	y	y	y	y
6	y	y	y	y	y	y	y	y	y	y	y	y
7	n	y	n	y	n	y	y	y	y	y	y	y
8	y	y	n	y	n	y	n	y	y	y	y	y
9+	y	n	y	y	y	y	y	y	y	y	y	n

*See narrative, pp. 27-28, for description of each behavior.
Team=Teacher and Teacher Aide; + = no teacher aide

y = yes
n = no

APPENDIX I

STORYTELLING SUMMARY SHEET

Summary Sheet for Storytelling

Directions: Complete the chart below by furnishing the necessary information about the nursery rhymes, fairy tales, and fables to which you have exposed children. If you haven't worked with a particular type, please write NONE in the box.

TITLE	DATE OF LESSON	ACTIVITY
Fairytales:		
Nursery Rhymes:		
Fables:		

TEAM _____ DATE _____

Note: Please complete by May 29th.

 "END OF DOCUMENT"